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Earthless - A Sonic Exploration of the Space Between Death and Life, Composed in Five Movements for Chamber Ensemble.

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Samuel Tygiel

Earthless

A Sonic Exploration of the World
Between Death and Life

Earthless - In Five Movements

Movement 1 - "Arrival"

Movement 2 - "The Visitation from the Mild Deities"

Movement 3 - "The Visitation from the Fierce Deities"

Movement 4 - "Distraction and Torture from Mental Images"

Movement 5 - "Callings from the Worlds of Rebirth"

Texts Used:
Spelt from Sibyl's Leaves by Gerard Manely Hopkins
The Lantern Out of Doors by Gerard Manley Hopkins

Dead Love by Sara Teasdale
A Little While by Sara Teasdale

Death Chant by Sir Walter Scott

Instrumentation and Performers

Soprano 1 - Bethany Battafarano

Soprano 2 - Emma Lynn
Mezzo Soprano - Mattie Armstrong

Piano 1 - Johanna Kvam
Piano 2 - Anna McFall

Violin 1 - Nick Whittredge
Viola - Katie Klein

Violin 2 - Kaarin Evens
Cello - Elizabeth Nelson

Flute - Ida Nitter
Clarinet - Lydia Brosnahan

Conductor - Honza Cervenka

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Movement 1

Arrival

Gerard Manley Hopkins

Sam Tygiel

A $\text{♩} = 80$
Sensa Misura

Flute

Clarinet in B \flat

Soprano 1

Hauntingly-
mp

Ear - nest_

mp \triangleleft *f* \triangleright *pp*

Earth - less

Piano 1

*Con Pedale**mp**f**mp mf mp**mf**f*

A $\text{♩} = 80$

Violin 1

Viola

S. 1

mp *f* *mp* *mf* *mp* *mf*

E - qual! A - ttu - - - na - ble.

Pno 1.

mp *mf* *pp* *f* *mp* *mf* *f* *mp* *mf* *mp*

Red. *



B

S. 1

< p *f* *p* *ff* *poco rit.* *A Tempo* *f*

Vaul-ty vo- lu - - - mi - nous Stu-pen-dous eve-ning strains to be

Pno 1.

ff *mp* *mf* *f* *mp* *f*

Red. * *Red.* *

D Conducted
♩ = 80

like a foghorn

8

Cl. *mp* *f* *mp* *mf* *mp* *f*

S. 1 *p* *f*
time's vast womb of all home of all hearseof night... Her fond

Pno 1. *ff* *p* *f* *ff* *p* *mf* *mp* *mf*

fff *p* *Ped.* *

16

Fl. *mp* *mf* *fp* *mf* *sfz* *mf*

Cl. *mf* *sfz* *sfz* *sfz* *sfz*

S. 1 *mp* *p* *mf*
ye-llow horn-light wound to the west Her wild hol - low

Pno 1. *f* *mp* *mp* *mf* *mp* *mf*

22 *Mysterious*

Fl. *pp* *mp* *mf* *f* 3 5 *mf* 3 3 *mp* *p* *mf* 3 *pp*

Cl. *mp* *p* *f* *fp* 6 *f* *mf*

S. 1 *f* *mp* *mf* *p* *< f* *p* *< f*

hoar light hung to the height waste her ear li - est stars earl stars Stars

Pno 1. *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

ped. *p*

33

Fl.

Cl.

S. 1

Pno 1.

Vln.

Vla.

Attacca

mp *f* *mp*

mf *f* *mp*

mp *f* *p* *fp* *mf* *p* *f* *p* *f* *mp* *mf* *mp* *fp* *mp* *ff*

being Has_ un - bound! Her da-pple is at an end_ a-stray! a - swarm! all through-ther in throngs_ a - stray

mf *f* *pp* *f*

mf *f* *pp* *f*

Attacca

Movement 2

Visitation from the Mild Deities

E $\text{♩} = 40$

F

Flute

Clarinet in B \flat

Piano 1

Piano 2

Violin 1

Violin 2

Viola

Violoncello

E $\text{♩} = 40$

F

p

subtle, light vibrato

mp

f

mf

mf

p

p

subtle, light vibrato

mp

sfz mp

sfz mp

mp

mf

f

mf

pp

mf

p

54

poco rit.

G

♩ = 66

Pno. 2

Ped. f

Vln. 1

mf

p

mf

p

pp

f

mp

pp

Vln. 2

p

f

p

Vla.

senza vibrato

mp

mf

mf

p

mf

p

f

mp

pp

Vc.

f

mp

ff

mf

f

p

mp

64

Pno. 1

fff

mp *mf* *mf* *mf*

Pno. 2

f

* Ped.

Vln. 2

f

Vc.

<f *mf* *f* *mp*

f *ff*

71

Pno. 1

Pno. 2

Vln. 2

Vc.

mf

f

ff

mf

f

mp

mf

ff

mp

Sweetly

Red.

8va

f

mf

f

mf

f

mp

mf

ff

mp

Sweetly

78

Pno. 1

Pno. 2

Vc.

ff

f

ff

f

mp

f

ff

mf

Red.

3

3

3

3

mf

91

Fl.

Cl.

Pno. 1

Pno. 2

Vln. 2

Vc.

mp *f* *mf* *f* *mf* *ff*

mp *f* *mf* *ff*

pizz *mf* *pizz* *mf*

** Ped.* *mf* ** Ped.*

[illegible]

110 *Breathy wood-flute tone*

Fl. *mf* *mf* *mp* *mf* *pp*

Cl. *mp* *mp* *mf* *pp*

Pno. 1 *pp* *f* *3* *mp* *f* *3*

Pno. 2 *mp* *3* *3*

Vln. 1 *mf* *3* *mp* *p* *f*

Vln. 2 *mf* *pp* *f* *3* *mp* *f* *3*

Vla. *mf* *3* *f* *mp* *p* *f*

Vc. *mf* *mp* *mp* *mp* *mf* *pp*

Attaca

119

I

Fl.

Fl. and Cl. staves. Both instruments play a half note G4 (F#4) followed by a rest. The first measure is marked with a forte (*f*) dynamic. The time signature changes from 2/4 to 4/4 at the start of the second measure.

Pno. 1

Piano 1 staves. The right hand plays a triplet of eighth notes (F#4, G4, A4) followed by a rest. The left hand is silent. The dynamic is mezzo-piano (*mp*). The time signature changes from 2/4 to 4/4 at the start of the second measure.

Pno. 2

Piano 2 staves. The right hand is silent. The left hand plays a triplet of eighth notes (F#3, G3, A3) followed by a rest. The dynamic is piano (*p*). The time signature changes from 2/4 to 4/4 at the start of the second measure.

I*Bell Like*

Vln. 1

Violin 1 staff. The staff begins with a key signature change to D major (F#). The first measure is a whole note chord (F#4, A4). The second measure is a rest. The third measure is a quarter note G4. The fourth measure is a quarter note A4. The fifth measure is a quarter note B4. The sixth measure is a quarter note C5. The seventh measure is a quarter note B4. The eighth measure is a quarter note A4. The ninth measure is a quarter note G4. The tenth measure is a quarter note F#4. The eleventh measure is a quarter note E4. The twelfth measure is a quarter note D4. The thirteenth measure is a quarter note C4. The fourteenth measure is a quarter note B3. The fifteenth measure is a quarter note A3. The sixteenth measure is a quarter note G3. The seventeenth measure is a quarter note F#3. The eighteenth measure is a quarter note E3. The nineteenth measure is a quarter note D3. The twentieth measure is a quarter note C3. The dynamic markings are *mf sfz sfz sfz*, *f sfz sfz sfz*, *f sfz*, *mf > mp*, and *mf*.

*sul G**Attaca*

Vln. 2

Violin 2 staff. The staff begins with a key signature change to D major (F#). The first measure is a whole note chord (F#4, A4). The second measure is a rest. The third measure is a quarter note G4. The fourth measure is a quarter note A4. The fifth measure is a quarter note B4. The sixth measure is a quarter note C5. The seventh measure is a quarter note B4. The eighth measure is a quarter note A4. The ninth measure is a quarter note G4. The tenth measure is a quarter note F#4. The eleventh measure is a quarter note E4. The twelfth measure is a quarter note D4. The thirteenth measure is a quarter note C4. The fourteenth measure is a quarter note B3. The fifteenth measure is a quarter note A3. The sixteenth measure is a quarter note G3. The seventeenth measure is a quarter note F#3. The eighteenth measure is a quarter note E3. The nineteenth measure is a quarter note D3. The twentieth measure is a quarter note C3. The dynamic markings are *f < ff > mp*, *< mf < f > mf*, *f*, and *mp*.

Bell Like

Vla.

Viola staff. The staff begins with a key signature change to D major (F#). The first measure is a whole note chord (F#4, A4). The second measure is a rest. The third measure is a quarter note G4. The fourth measure is a quarter note A4. The fifth measure is a quarter note B4. The sixth measure is a quarter note C5. The seventh measure is a quarter note B4. The eighth measure is a quarter note A4. The ninth measure is a quarter note G4. The tenth measure is a quarter note F#4. The eleventh measure is a quarter note E4. The twelfth measure is a quarter note D4. The thirteenth measure is a quarter note C4. The fourteenth measure is a quarter note B3. The fifteenth measure is a quarter note A3. The sixteenth measure is a quarter note G3. The seventeenth measure is a quarter note F#3. The eighteenth measure is a quarter note E3. The nineteenth measure is a quarter note D3. The twentieth measure is a quarter note C3. The dynamic markings are *mf sfz sfz sfz*, *f sfz sfz sfz*, *f sfz*, *mp < mf*, and *mp*.

Vc.

Violoncello staff. The staff begins with a key signature change to D major (F#). The first measure is a whole note chord (F#4, A4). The second measure is a rest. The third measure is a quarter note G4. The fourth measure is a quarter note A4. The fifth measure is a quarter note B4. The sixth measure is a quarter note C5. The seventh measure is a quarter note B4. The eighth measure is a quarter note A4. The ninth measure is a quarter note G4. The tenth measure is a quarter note F#4. The eleventh measure is a quarter note E4. The twelfth measure is a quarter note D4. The thirteenth measure is a quarter note C4. The fourteenth measure is a quarter note B3. The fifteenth measure is a quarter note A3. The sixteenth measure is a quarter note G3. The seventeenth measure is a quarter note F#3. The eighteenth measure is a quarter note E3. The nineteenth measure is a quarter note D3. The twentieth measure is a quarter note C3. The dynamic markings are *mp*, *mf*, *p*, *f mp*, *< ff > mp*, *< mf*, and *mp*.

[illegible]

[illegible]

149

Fl.

Cl.

S. 1

S. 2

M-S.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

mp

whelms whelms and will end us *mp* *mf*

Spoken: Our Night Whelms, Whelms

p

Simultaneous Echo: Whelms, Whelms

f

pp *f* *arco* *pp* *f* *pp* *f* *arco* *pp* *f* *mp* *f* *mf*

Sul C

156

Fl.

Cl.

M-S. *f*
Spoken: And Will End Us

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

164 $\text{♩} = 76$

Fl.

Cl.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Delicately

mp

mf

con pedale

mf

f

p

mf

fff

Ped.

senza vibrato

arco

pp

(stagger bowing)

172

Fl.

Cl.

S. 2

M.S.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

mp *f* *mf* *p*

pp *mp* *p* *p* *mf* *p* *f*

ff *mp* *mp*

mp 3 3 *mf* *f* *mf* 3 3 *f* *mp*

fff *Red.* *sans vibrato* *arco* *pp* *mp* *poco a poco con vib.*

arco *mf* *p*

Stage Whisper: Only the Beak Leaved Boughs

Spoken: Damask the tool smooth bleak light

Spoken: Black

Ever so black on it

Spoken: Dragonish

Echo: Damask the tool smooth bleak light

Immediate

Echo: Black

Spoken: Ever so black on it

This musical score is for a vocal soloist and a chamber ensemble. The vocal part is in English, with the lyrics "On - ly the beak - leaved". The instrumental parts include Flute (Fl.), Clarinet (Cl.), Piano 1 (Pno. 1), Piano 2 (Pno. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score is written in 3/4 time and features a variety of musical notations, including dynamics (pp, mf, mp, p, f, fff, ff), articulation (accents, slurs), and performance instructions (cresc. poco a poco, arco). The score is divided into measures, with some measures containing rests for certain instruments. The overall style is contemporary and expressive.

188

Fl.

Cl.

S. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

boughs dra - gon - ish da - mask the tool - smooth bleak

*mf**ff**f*

5

*ff**fff**mf**ff**f**ff**mf**f*8^{va}

[illegible]

Movement 4

Distraction and Torture from Mental Images

Sara Teasdale
Sir Walter Scott
Gerard Manley Hopkins

♩ = 66

Flute

Clarinet in B♭

Soprano 1

Onstage mp *mf* *p* *mp* *mf* *p* *f* *mf* *mp*

And then he took your voice a - way and then he left me all a - lone God Let me list en to your voice And look up - on you for a space

Dramatically, Legato

Soprano 2

Onstage mp *mf* *p* *mp* *mf* *With plaintive longing, Legato mf*

And then he took voice a-way and then he left me all I can-not weep I can - not pray I can-not weep I

Mezzo-soprano

Onstage mp *mf* *p* *mp* *mf* *With plaintive longing, Legato mf*

And then he took voice a-way and then he left me all I can-not weep I can - not pray I can-not weep I

♩ = 66

Violin 1

Violin 2

Viola

Violoncello

211

S. 1

f *mf* *mp* *mf* *p*

God____ Let me look with-in your eyes_ And touch for once yourcling-ing hand your_ cling - ing hand_____

S. 2

mp *mf*

can-not pray____ I can-not weep I can - not pray

M-S.

mp *mf*

can-not pray____ I can-not weep I can - not pray

Vln. 1

mf *f* *mp* *mp*

Vln. 2

mf *f* *mf* *f* *mp*

Vla.

mf *f* *mp* *mp*

Vc.

pizz *arco* *Sul C*

mf *mp* *mf* *ff* *mf* *f* *mp*

Detailed description: This is a page of a musical score, page 28, starting at measure 211. The score is written for a vocal ensemble and a string quartet. The vocal parts (S. 1, S. 2, M-S.) have lyrics in English. The instrumental parts (Vln. 1, Vln. 2, Vla., Vc.) provide accompaniment. The score includes various musical notations such as notes, rests, beams, and dynamic markings. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4. The lyrics for S. 1 are: "God____ Let me look with-in your eyes_ And touch for once yourcling-ing hand your_ cling - ing hand_____". The lyrics for S. 2 and M-S. are: "can-not pray____ I can-not weep I can - not pray". The instrumental parts include various dynamics like *mf*, *f*, *mp*, *p*, *ff*, and articulations like *pizz*, *arco*, and *Sul C*.

218 *p sfz mp mf p mp mf p pp* **molto rit. .**

S. 1
And then he took your voice— a-way And then he left me all— a - lone

S. 2
And then he took voice a-way And then he left me all

M.-S.
And then he took voice a-way And then he left me all

Vln. 1
mf f mp mf mp mf p mp mf **molto rit. .**

Vln. 2
mp mf mp f

Vla.
p mf f mp mf mp mf mp p mp f

Vc.
mp mf mp f

22.

30

228

$\text{♩} = 104$

mf

S. 2

Ooo

Aah

Aah

Hmm

f

mp

f

M-S.

mf

Ooo

hmm

f

mp

f

Vln. 1

$\text{♩} = 104$

mp

Vln. 2

ppp

Vla.

mp

Vc.

ppp

240

Cl. $\text{♩} = 88$ Slightly Slower $\text{♩} = 76$ poco rit.

S. 1 *mf* *f* *mp*
Ooo

S. 2 *mf* *p* *mf* *f* *mp* *mp*
Hmm Aaah

M-S. *mf* *f* *mp* *mf* *f* *mp* *mp*
Aah Aah Aaah

Vln. 1 $\text{♩} = 88$ *p* *mp* poco rit. $\text{♩} = 76$

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *mf sfz* *sfz* *sfz*

251

Fl. mf f mf f ff $\text{♩} = 76$

Cl. mf f mf mp

S. 2 mf mp mf mp f
Ahh View-less ess-ence thin and

M-S. mf mp mf mp f
Ahh Ahh View-less ess-ence thin and

Vln. 1 mf mp mf f mf

Vln. 2 mf mp mf

Vla. mf

Vc. sfz sfz sfz sfz f *arco* mf

259

Fl.

Cl.

S. 1

S. 2

M-S.

Vln. 1

Vla.

Vc.

mp *mf sfz* *f* *fp* *mf*

mp *mf sfz* *f* *fp* *mf*

mf *f* *mf* *f* *f* *mp*

A - stray! A - stray! All throught - ther in throngs_ Self in Self_

bare Well nigh melt ed_ in to air! Still with fond - ness ho - ver-ing near That earth -

bare Well nigh melt ed_ in to air! Still with fond - ness ho - ver-ing near That earth -

mf *mp* *mf*

mf *mp* *mf*

V V V V V V V V V V V V V V V V

265

Fl.

Cl.

S. 1

S. 2

M-S.

Vln. 1

Vla.

Vc.

mp *mf* *f* *mf* *ff* *mf* *f* *p* *f*

mf *mf* *f* *p* *f*

f

Steed-ed and pashed!

ly form thou once did wear

pause up - on thy pi - nion's flight!

mp *mp* *mp* *mf*

mp *mp* *mp* *mf*

mp *mp* *mp* *mf*

mp *mp* *mp* *mf*

V V

3

270

Fl.

Cl.

S. 1

S. 2

M-S.

Vln. 1

Vla.

Vc.

f *mf* *mp*

mf *mp*

As - tray A - swarm!

mp *f* *mf* *fp* *mf* *f*

be thy_ course_ left or right Be thou_ doomed to soar or_ sink Pause u - pon the

mp *ff* *mf* *fp* *mf* *f*

be thy_ course_ left or right Be thou_ doomed to soar or_ sink Pause u - pon the

mp *mf* *fp* *mf* *f*

mp *mf* *fp* *mf* *f*

ff *fff*

276

Fl. *ff* *mf* *fp* *mf* *ff* *f* *ff* *mp* *f* *ff* *mp* *Like a Foghorn*

Cl. *ff* *f* *ff* *f* *ff* *mp* *f* *ff* *mp* *Like a Foghorn*

S. 2 aw - ful brink!

M-S. aw - ful brink!

Vln. 1

Vla.

Vc. *mf* *ff* *pizz* 3 *fff*

Movement 5

Callings from the Worlds of Rebirth

37

Sara Teasdale
Gerard Manley Hopkins

Flute

Clarinet in B♭

Soprano 1

Soprano 2

Mezzo-soprano

Piano 1

Piano 2

Violin 1

Violin 2

Viola

Violoncello

♩ = 58

mp *pp* *mp* *mf* *pp* *mp* *f* *mp*

mp *pp* *mf* *f* *pp* *mp* *pp* *mf* *f*

pp *ff* *pp* *pp* *ff*

Hmm

mp *f* *mp* *mf* *f* *mp* *f* *ff*

ff

mf *f* *mp*

ff *f*

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poco rit. poco accel. poco rit.

287

Fl.

mp *3* *f*

Cl.

dolcissimo *mf* *f* *mp* *pp* *f*

like an echo *3* *3* *mp*

M.-S.

Ahh Hmmm

Pno. 1

mp *f* *ff* *mf* *f p*

like an echo *3* *3* *mp*

Vln. 1

mf *p*

Vln. 2

mf *p*

Vla.

mf *p*

Vc.

mf *mp* *f* *p* *mp*

like an echo *3* *3*

292 *a tempo* *poco rit.* *poco accel.* *accel.* *rit.* *accel.* 39

Fl. *f* *ff* *f* *ff* *mf* *p*

Cl. *ff* *p*

Pno. 1 *mp* *mf* *mp* *pp* *f* *ff* *mp* *f* *mf*

Vln. 1 *a tempo* *Delicately* *poco rit.* *poco accel.* *accel.* *rit.* *accel.* *mp* *pp* *p*

Vln. 2 *p* *mp* *mf* *p*

Vla. *mp* *mf* *mp*

Vc. *fp* *mf* *f* *mp*

298 -

Fl.

Cl.

S. 2

A while these

Pno. 1

Vln. 1

Vc.

301

Fl. *ppp* *mp* *mf*

Cl. *ppp* *mp* *f* *mp*

S. 2
nights and days will burn In song with the bright frail-ty of foam

M-S. *mf* *ff*
God let me lis - ten god

Pno. 1

Pno. 2 *pp*

Vln. 1 *p* *f* *ppp*

Vln. 2 *p* *f* *ppp*

Vla.

Vc. *mp* *f* *mp* *f*

304

Fl.

Cl.

S. 2

M-S.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

pp *f* *ff*

pp *f* *ff*

ppp

ff *f* *mp*

p *f* *ppp* *f*

p *f* *ppp* *mf* *f* *mp*

mf *f* *mp*

Liv - ing in light be - fore they turn Back to the

let me li - sten to your voice Li - ving - in light be - fore they turn back to the no - thing - ness no - thing - ness

[illegible]

*** Allow the time to fluxuate between 63 and 69 bpm for the next five measures.**

This musical score is for the piece "The Earth" by John Adams, from the opera "The Death of Klinghoffer". The score is in 4/4 time and features a vocal soloist (Soprano 1) and a large orchestra. The vocal parts (S. 1, S. 2, M-S.) are in English, with lyrics such as "Earth", "less", "E", and "qual". The instrumental parts include Flute (Fl.), Clarinet (Cl.), Piano 1 (Pno. 1), Piano 2 (Pno. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as dynamics (e.g., *mp*, *pp*, *f*, *ff*), articulation (e.g., *pizz*), and phrasing. The tempo is marked as 69 beats per minute. The score is presented in a standard musical notation format with staves for each instrument and voice part.

322

Fl.

Cl.

S. 1

S. 2

M-S.

mp

Where

mp

From?

I

won - der

Where

mp

From?

I

won - der

Where

From?

I

won - der

Pno. 1

Pno. 2

Ped.

8^{va}*ff*

Ped.

8^{va}*ff*

Vln. 1

Vln. 2

Vla.

*pp**pp* arco*pp**pp**pp*

328

S. 1

mf I won - der____ *mp* I won - der____ *p* where? *ppp*

S. 2

And bound____ Where? *pp* *f*

M-S.

Where from?____ Where? *pp* *f*

Pno. 1

(8).....1 *

Pno. 2

*

Vln. 1

3

Vln. 2

Vla.